

Attractions in The Theatres.



Miss PATRICIA CLARK
in "TWO LITTLE GIRLS
IN BLUE"
Cohan Theatre



Miss "BEE" PALMER
Singing at The
CAFE DE PARIS and
The LITTLE CLUB



Miss BEATRICE
MILNER
in "THE ZIEGFELD
FOLLIES"
Globe



Miss NORA BAYES
AS ETHEL
BARRYMORE
in "CLAIRE
DE LUNE"
in "SELWYN'S
SNAPSHOTS of
1921"
Selwyn



Miss ADELE ROLLAND,
WHO HAS
RESUMED HER
ROLE in
"LADIES NIGHT"
Eltinge Theatre



Miss WINONA WINTER
in "THE BROADWAY WHIRL"
Times Square Theatre
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MR. ZIEGFELD UNFOLDS AN INCOMPARABLE SPECTACLE IN HIS LATEST "FOLLIES"

Current Events Cease to Be the Inspiration of the Librettists Without Any Decrease in the Amusement of the Piece.

By LAWRENCE REAMER.

LO ZIEGFELD has departed far from the original scheme of his annual Follies. Current events have altogether ceased to be the inspiration of the numerous librettists who are employed on the creation of the lines. There is no decrease in the amusement of the annual show. None was ever richer in merriment than the present edition at the Globe Theatre, even if the travesty of New York's daily life, which was supposed to be the inspiration of the scenes, is but faintly suggested. It is true that Raymond Hitchcock, in a rowing boat, setting out for the three mile limit of the Volstead law, pauses to pour his reproaches into the innocent ears of Barthold's torch bearer. There is the subway—but when has there not been a subway scene in a Follies? In most of its other details the incomparable spectacle which Mr. Ziegfeld unfolded so smoothly on Tuesday night had its habit anywhere. Maybe the Barrymores localized it a little, even if in this burlesque they were supposed to be acting in "Camille."

Mr. Ziegfeld has gradually embellished his yearly play until beauty has become perhaps its most conspicuous quality. The Persian dresses in "The Legend of the Tree" are a credit to James Reynolds, who has kept in the color scheme of Bakst as he did in his perfume ballet in the Greenwich Village Follies, little sister to the Ziegfeld enterprise, and there could be no more beautiful stage spectacle than the episode of eighteenth century court life which begins the second act. Other episodes—notably that of the rose song—decorate the progress of the extravaganza. Of course Urban and Reynolds are after all incidental. The beauty that is essential resides in the cohorts that the impresario has selected with more than his usual flair for the type that as Yum-Yum said of the moon, light up well. More than once in recent summers has there been some cause for doubt as to his possible infallibility on this point. Was he growing indifferent? Was he becoming strabismic?

They Light Up Well.

The chorus this year definitely answers this occasional doubt. Never has so much feminine loveliness been so numerously displayed. Then what there is of natural loveliness has not been altogether sacrificed on the altar of art. The attempt to adjust values to the mechanism of the stage has not made them look like barber's poles. In other words the cosmetics are not applied with the freedom of the impressionistic school which so often happens in summer choruses. The natural beauty of these young women is therefore allowed to exercise its full charm. The average summer impresario appears to think that his patrons are color blind so liberally does he allow the young women of the piece to smear on the colors. All theatres are not as large as the Madison Square Garden.

Aid From France.

Mr. Ziegfeld has not always had the good fortune in his importations from France that happened in the case of Mile. Mitto. The new dancer is small, athletic but graceful and not a mere acrobatic leaper. Charles O'Donnell, who totters so perilously on the top of the furniture, caused one of those furors of approval that come from the audience in a high class theatre which is for the first time making the acquaintance of a popular vaudeville actor. It is characteristic of the scenes of this kind that the spectators always receive the favorites from another field with as much astonishment as if they were really trying to make them feel happy in their new environment. There is a lot of fun in the two-day if one takes the trouble to look it up. There was the same astonishment when Van and Schenck appeared at the Century Theatre, and after they had been high in favor at the Palace for several years. Savoy and Brennan passed over to the Broadway theatres to be received with the cordiality due to unknown heroes. None of Mr. Ziegfeld's earlier importations was more welcome than O'Donnell and Blair.

Then there are some modest singers

Florence Moore Is Back in Vaudeville

Six Brown Brothers Also at the Palace—Acts at Other Houses.

After a long absence as a musical comedy and farce star Miss Florence Moore will return to her vaudeville public at the Palace this week. She will offer a series of story songs. John Steel, tenor, remains for a second week. Others will be the Six Brown Brothers, with Tom Brown leading; "Doc" Baker in the Mack Sennett comedy and company; Jack Wilson and company.

ALHAMBRA—"They're Off," the Courtney Sisters and company.

FORDHAM—Eddie Buzzell and Miss Peggy Parker; Dalton and Craig.

BROADWAY—Johnny Coulon, ex-pugilist, in his lifting act; Ben Turpin in the Mack Sennett comedy "Home Talent."

COLISEUM—Harry Holman and company; Lane and Hendricks.

REGENT—Bob Hall; Harry Welch and company.

AMERICAN—The Six Royal Hussars; Miss Viola Dana in the photoplay "Home Stuff."

PROCTOR'S FIFTH AVENUE—Harry Fox; "Shadowland."

PROCTOR'S TWENTY-THIRD STREET—Al K. Hall; Cantrell and Walker.

PROCTOR'S FIFTY-EIGHTH STREET—Robert Riley and company; Hughes and Merritt.

PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET—Redding and Grant; Byron and Langdon.

The usual Sunday concert will be given at the Winter Garden.

VAUDEVILLE IN BROOKLYN.

Miss Belle Baker in her characteristic songs will head the bill at the New Brighton coming week. Others will be Johnny Dooley with his horse, Gertrude de Haven and Freddy Nice, Leo Beers and William Demarest and Miss Estelle Collette.

Ted Lewis will be the topnotcher at the Orpheum. Others will be Joe Cook, Frank Wilcox and company and Harry Delf.

Harry Watson, Jr., will be featured on the bill at the Bushwick "Salvation Nell," with Miss Pauline Starke, will be the photoplay attraction at the Strand.

ARTISTS CONCEAL IDENTITY IN CONTESTS FOR STADIUM PARTS

There has been going on in the auditorium of Aeolian Hall at frequent intervals for two weeks a vaudeville show that is unique among entertainments of a higher class, even in this city of cosmopolitan diversions. Last week there were four matinees. This week will bring a few more, and in the last week of this month there is to be a sort of climactic performance in which the best elements of the preceding matinees are to be repeated.

The artists—vocalists, pianists and violinists of both sexes—are known to the persons who form the audiences by number only. There are no set programmes, with the result that, so far as the spectators are concerned, each performance becomes a sort of guessing party that gives the gusto of uncertainty to the entertainments.

Each artist brings his or her own accompaniment. Sometimes, when the soloist needs the suggestion of an orchestral background for her or his selection from a concerto or aria, he or she may bring two accompanists. In that case the hearers are treated to the novelty of a solo to an orchestra of pianos. No admission fee is charged and the artists receive no pay for demonstrating their accomplishments.

The general public is not admitted. The persons forming the small audience, rarely exceeding 100, are subjected to an identification process before being admitted to the auditorium.

A mere transient wandering in from Forty-second street would be confronted by a sign reading, "Positively No Admittance," and back of the sign would be an outstretched palm carrying with it all the warning of a traffic cop.

The performers are, however, for the most part, young singers and instrumentalists who are hopeful that they may be among the fortunate six or eight who will be selected by the committee sitting in judgment over them to appear, one week, at the summer concert on July 7 under the direction of People's Institute.

The judges selected to pass upon the eligibility of the candidates in the preliminary auditions had no conception of the amount of work ahead of them when a short notice was inserted in THE NEW YORK HERALD and other newspapers announcing the hearings. The names of candidates poured into the committee's headquarters at 70 Fifth Avenue until there was a list of 60.

The list had to be cut to 300 and since Monday of last week the judges have been listening to an average of thirty vocal and instrumental excerpts a day from the musical classics.

The compositions of Tchaikowski, Mendelssohn, Grieg, Lalo, Bruch and Schumann seem to furnish the most fertile fields for demonstrative work, and as each candidate is limited to ten minutes on the platform there is rapid fire transition from adagio to allegro or from suppressed voice to intense dramatic expression as each hopeful makes best use of his or her precious few minutes. Once finished, the candidate must leave the hall, each possessed of a number. The duplicate number is in the hands of the judges, who ignore entirely the soloist's name.

There is no age limit. One of last week's candidates was a lad of twelve. He was a violinist. He played, and played well, selections from two movements of Bruch's G minor concerto, and he went at his work in a business-like manner that amused the judges and astounded one person in the audience, a well known Polish singer. The lad threw off his coat and stood before his judges in knickerbockers and shirt.

"Amazing!" observed the Polish singer. "It goes to show how thoroughly in earnest these young American artists are. They ignore the conventions. He never would be allowed to appear in his shirt sleeves at an audition anywhere in Europe."

As the result of the auditions thirty-five vocalists and ten instrumentalists have been selected for the final hearing. The committee of judges has found the average of the "unknowns" unusually high. To-morrow and Tuesday the final "tryouts" will take place.

In the "finals" in Aeolian Hall, the comedian in "Sally" knows how hard he works and how appreciative he must be of lighter material in the make-up of his costumes. There must be six of them, since the comedian in succession in the same suit. They must be even in the cold weather allowed to dry.

Because Mr. Ziegfeld thought so generously of his sufferings, Mr. Errol has six new suits and uniforms of zephyr lightness of texture. But they add as much grandeur as the others to the popular play at the New Amsterdam.

Two dress suits and six uniforms as well as six dress shirts every week have been the loss of the comedian since the piece was acted first. But Mr. Errol is even reconciled to this amount of damage. It is Mr. Ziegfeld who pays, not the Duke of Czochogevina.

Trying to Raise "The Curtain."

Have you a little theatre in your home? If you haven't, you will soon be out of the fashion. They abound on every hand. But now is the time to buy stock if you want it in a little theatre to be called The Curtain and Intended for the artistic enlightenment of the upper West Side. But there must be \$200,000 of capital stock before the matter is altogether settled. So there seems to be some delay likely even in the case

NEWS AND GOSSIP OF THE STAGE IN SUMMER TIME

Earl Carroll's 'Intimate' New Theatre Building—Ziegfeld Merciful to Errol in Hot Weather—Notes of Plays and Players.

EARL CARROLL says that his new theatre will be intimate, which does not mean merely that it will be intimate with him since it is to be called by his name. It will possess the artistic intimacy imparted by a seating capacity of only 1,000, and when the theatre happens not to be full—may such an untoward condition never exist—there ought to be still greater intimacy.

The site of the new playhouse is at Seventh avenue and Fifth street and its interior arrangement is said to conform strictly to the artistic as well as the commercial idea of the drama. This probably means that the lobby is not so shallow that one may step from a limousine into the last row of seats and that spectators seated in the front row may not comfortably rest their chins on the stage.

Mr. Carroll, who will have the entire artistic direction, has added an innovation to the arrangement of the stage which will be new here, although it is in the foremost foreign theatres is said to be common enough. The usual cyclorama drop will be entirely dispensed with and on a cement coated back wall colored lights will be used to create the effect of distance. Mr. Carroll expects to open his new theatre at the beginning of the year.

More Provincetown Players.

The amateurs who put Provincetown on the map as a producing centre which has sent some notable plays out to the world will this year have a rival company more or less in their artistic midst. To-morrow night the new organization will make its first appearance with a benefit for the purpose of improving the new building of the Provincetown Art Association. This association has Will Young for president and other interested members among the artists of this summer colony are John Noble, Charles H. Hawthorne, Richard Miller, Max Bolin, Ambrose Webster and George Elmer Brown.

The new organization, which is called the New York Play Actors, includes Frederic McKay and Douglas Wood as business and artistic directors and Miss Ellen Van Blene, Sydney Booth, Miss Josephine Fairfax and Leonard Norville as members of the company, which will once a week present a programme of one act plays of all kinds.

Warm Hearted Zigzag.

Just in time to meet the hot spell of last week, Mr. Ziegfeld took enough time off from the "Follies" rehearsals to order Leon Errol into summer uniform. Anybody who has seen the comedian in "Sally" knows how hard he works and how appreciative he must be of lighter material in the make-up of his costumes. There must be six of them, since the comedian in succession in the same suit. They must be even in the cold weather allowed to dry.

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